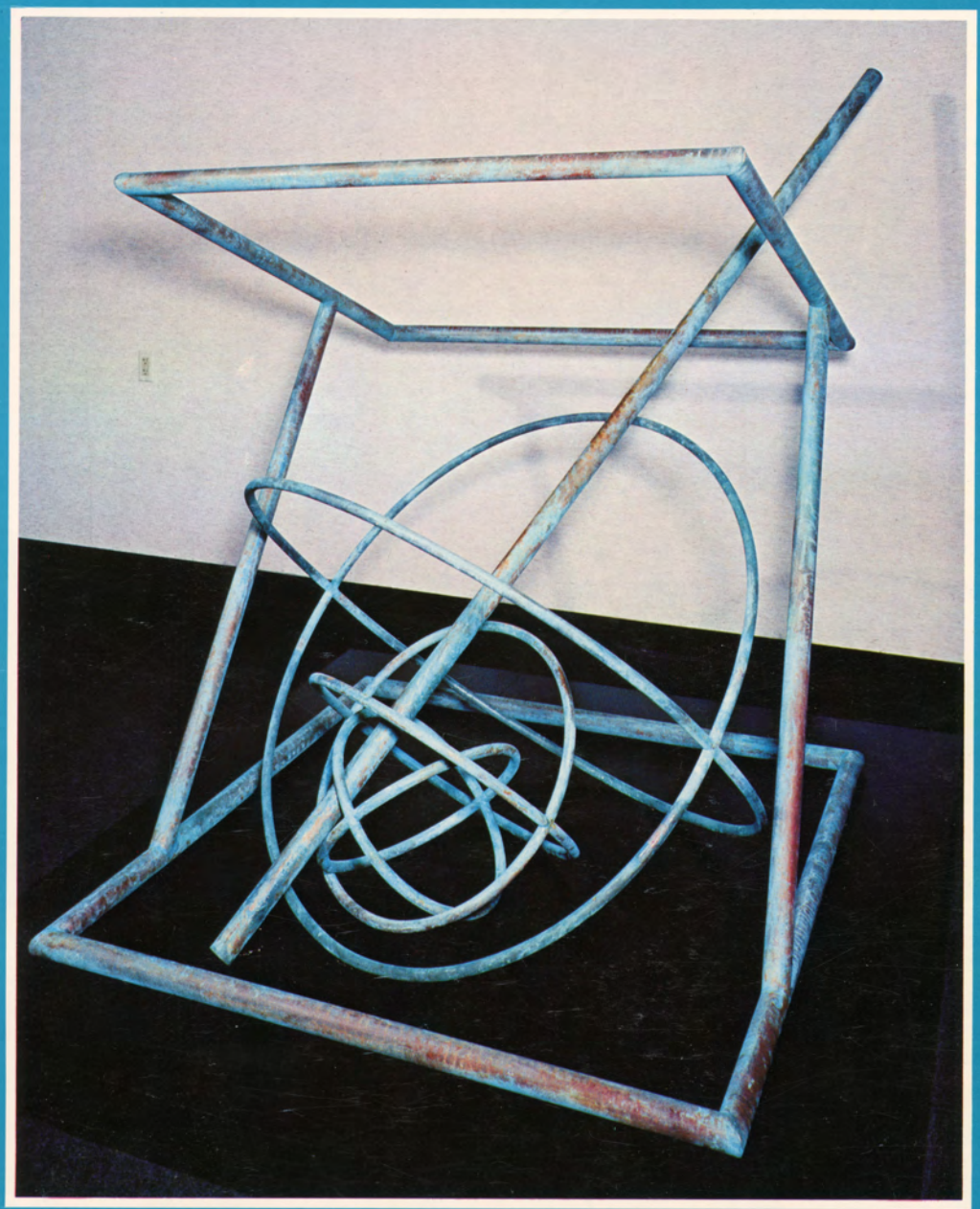

CLAIRE FALKENSTEIN

THIS CATALOG WAS MADE POSSIBLE BY ASSISTANCE FROM MR. AND MRS. SAM RUBINSTEIN

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Front cover:
GENERATING A CUBE 1979
patinated copper
96 x 66 x 66

CLAIRE FALKEN

PALM SPRINGS DESE

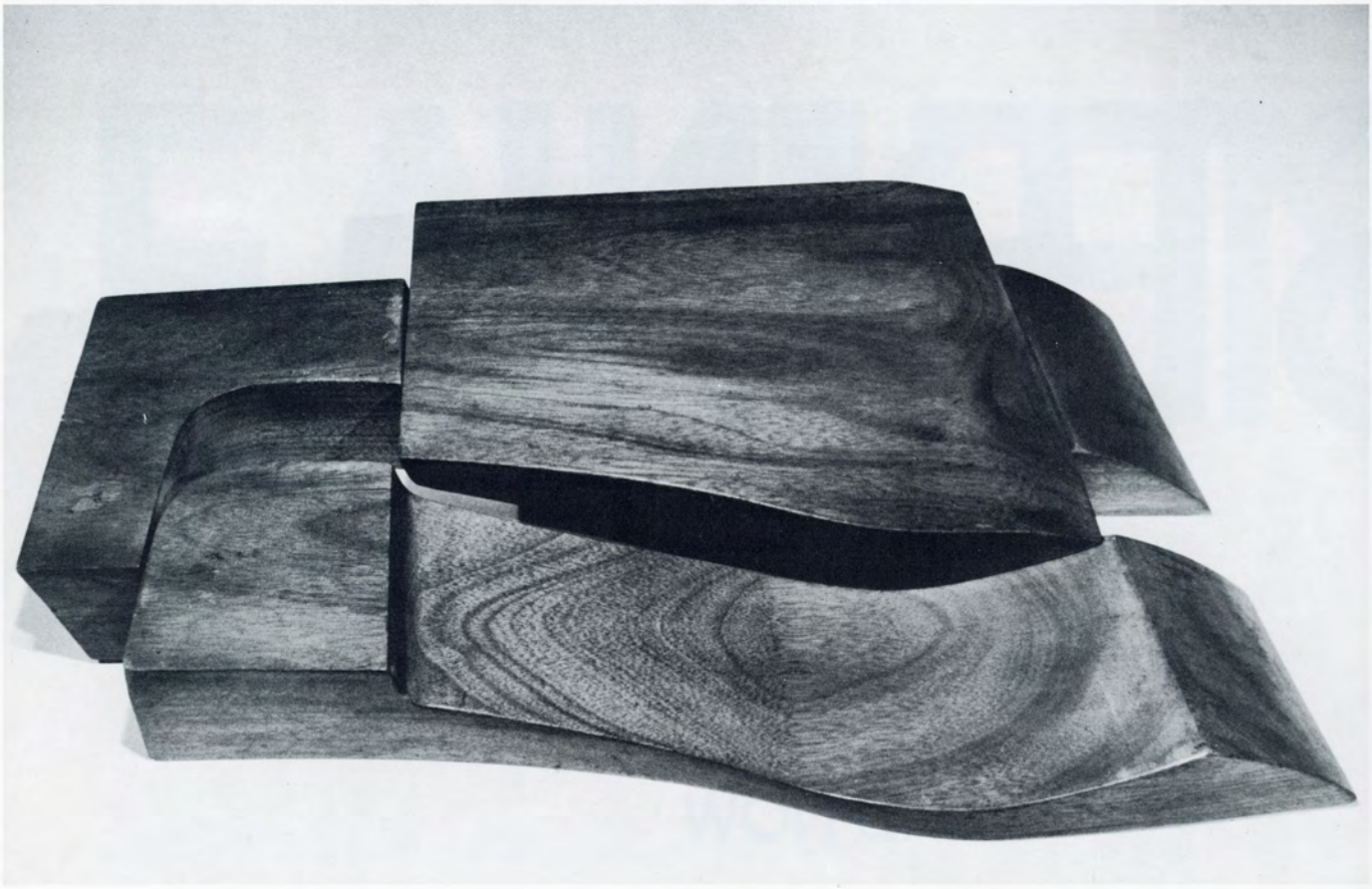
STEIN

IN SAN FRANCISCO
PARIS
LOS ANGELES

AND NOW

RT MUSEUM

JANUARY 8 THROUGH MARCH 9, 1980



CLASSIC PIECE 1942
mahogany
28 x 13 x 4

ACKNOWLEDGEMENTS

The Palm Springs Desert Museum is extremely gratified to be showing the works of Claire Falkenstein – not only because she is one of California's leading artists, with an international following, but also because she personifies creativity to a maximum degree.

She has worked in multiple media down through the years, experimenting as she works, always on the look-out for new innovative techniques.

While her work spans a period of forty years, with a variety of media represented in this comprehensive retrospective, there remains a sense of unity that relate the individual pieces to one another.

Claire Falkenstein has produced the most innovative and exciting art to have come out of the west in this century.

I wish to express sincere gratitude to Mr. & Mrs. Sam Rubinstein for their assistance in making this catalog possible.

Frederick W. Sleight
Executive Director
Palm Springs Desert Museum

This exhibition presents the development and scope of Claire Falkenstein's work in four primary periods: her work in San Francisco, Paris, Los Angeles, and now.

A show of this type relies heavily on the full cooperation and involvement of the artist. I would like to thank Claire Falkenstein for her continued assistance throughout the organization of the show as well as providing the photographs and biographical material for the catalog.

I am grateful to Claire for the statements on the four periods that were written by her specifically for this publication. Without her writings, the scope of this exhibit may not have been realized.

May we express appreciation to Ms. Dallas Conklin for the generous loan of The Couple, and for the courtesy loans by the Neill Gallery, New York and the La Tortue Gallery, Santa Monica.

A special thanks is due to Jim Haddad for his expertise in the poster and catalog preparation and production.

Katherine Plake
Curator of Art
Palm Springs Desert Museum

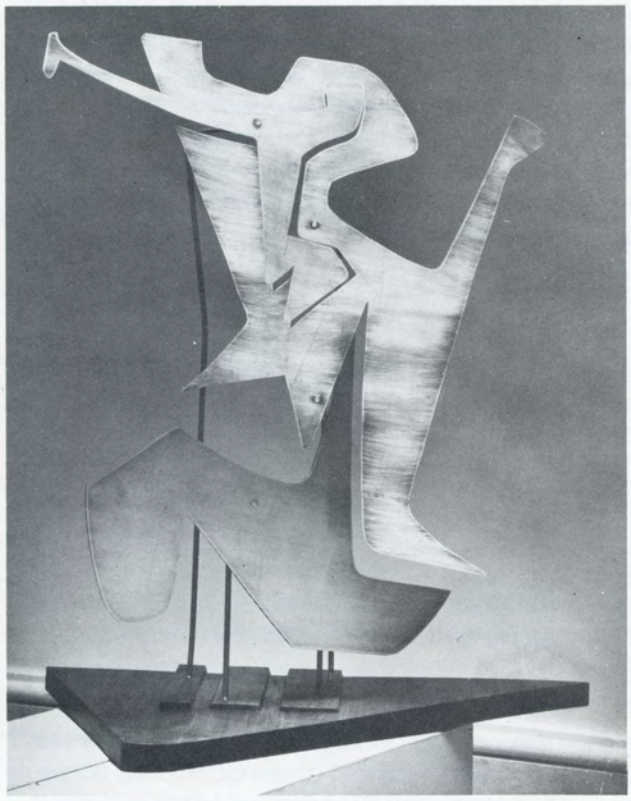
IN PRAISE OF THE COSMOS

ALLAN TEMKO

The promethean art of Claire Falkenstein fused in mythic fire, is essentially a quest for cosmic truth. At a time when physical science has begun to unlock the secrets of the universe, and when biology has at last deciphered the genetic code which holds the key to life itself, she has shared the conceptual search of the scientists as an artist must, intuitively and poetically, but with an unerring vision of organic order that makes her work unique in our time. Thus historical designations such as "sculpture" or "painting" do not really apply to her unprecedented art. For whatever medium she chooses from the extraordinary range of materials and techniques at her command – whether she works in metal or glass, paper or wood, or unpredictable flows of water and exchanges of colored light – the individual work of art is always part of a larger complex entity, boundless in dimensions, and measurable only in probabilities. As much as the "De Rerum Natura" of Lucretius, hers is a philosophical inquiry into "The Nature of Things." Thus her heroic scale is always in accord with the scale of nature, of the sun and the moon and interstellar space, of the tides and melting snow, the tendril of a plant, or the tiny interstices of molecular structure; and her rich structural forms – in the famous phrase of Frank Lloyd Wright – are always "in the nature of materials." But this is never as slavish factual imitation of nature, and still less is it a literal notation of nature that might be registered by a radio telescope or an electron microscope.

It is a passionate "intimation" of the inexhaustible vitality and variety of our total environment.

It is also an insight into what our environment might be, ideally, if its full spiritual truth were grasped. For three decades now – although the perennial freshness and optimism of her work make it hard to believe – she has been fashioning this "Summa" of the contemporary world, using material means, like the master builders of the Middle Ages, to achieve immaterial significance. And sometimes, as I have seen her at work in San Francisco and Paris and finally in the perfect studio house she has created beside the Pacific at Venice – so different from that other Venice in which she fashioned Heavenly Gates for Peggy Guggenheim, she has seemed veritably to transcend time as part of an eternal now.



FLIGHT 1947
sheet aluminum
48 x 42 x 36

AERIAL 1947
lacquer on spring aluminum
42 x 36 x 6

MICHEL TAPIE

"Claire Falkenstein joins to her rich and vivid intuition a sort of pantheistic governing wisdom which springs no less from a deep intellectual apprehension of the structural problems essential to our time. Starting from extensive research on forms structured not only from the Pythagorean geometrics and rhythms, but even more clearly from the organic and the most freely dynamic, she has made the crucial element of her forms continuity, that concept which is one of the bases of present-day topology, by which the whole perception of spatial and formal relations has been challenged."

KATHARINE KUH

"Claire Falkenstein's art generates the same ebullience, energy, and optimism that always emanates from her personality. It's a case of an artist and her work being one."

HERBERT READ

"She sees metal as an extruded material – not as a solid mass, She creates the volume necessary for the sculpture by linear definition. She is obsessed by movement rather than by mass, by rhythm rather than by repose.

"Her forms, even when not serving as structures to display flowing water (fountains), have the fluidity of water or the intenser vibration of flames.

"To these formal characteristics she adds a quality which has been present in her work from the beginning, but which was first given adequate scale in the gates she made for Peggy Guggenheim's Palazzio dei Leoni in Venice – a barbaric richness, such as we find in the crowns and reliquaries of the Middle Ages. By combining metal and colored glass, she produces a voluptuous contrast of materials, of translucency and opacity.

"I have watched the development of Claire Falkenstein's work from its beginnings. She has always been a dedicated artist, single in purpose, forging her intractable materials in some fiery spiritual furnace. Her monuments are cast in forms that will endure."

HENRY J. SELDIS

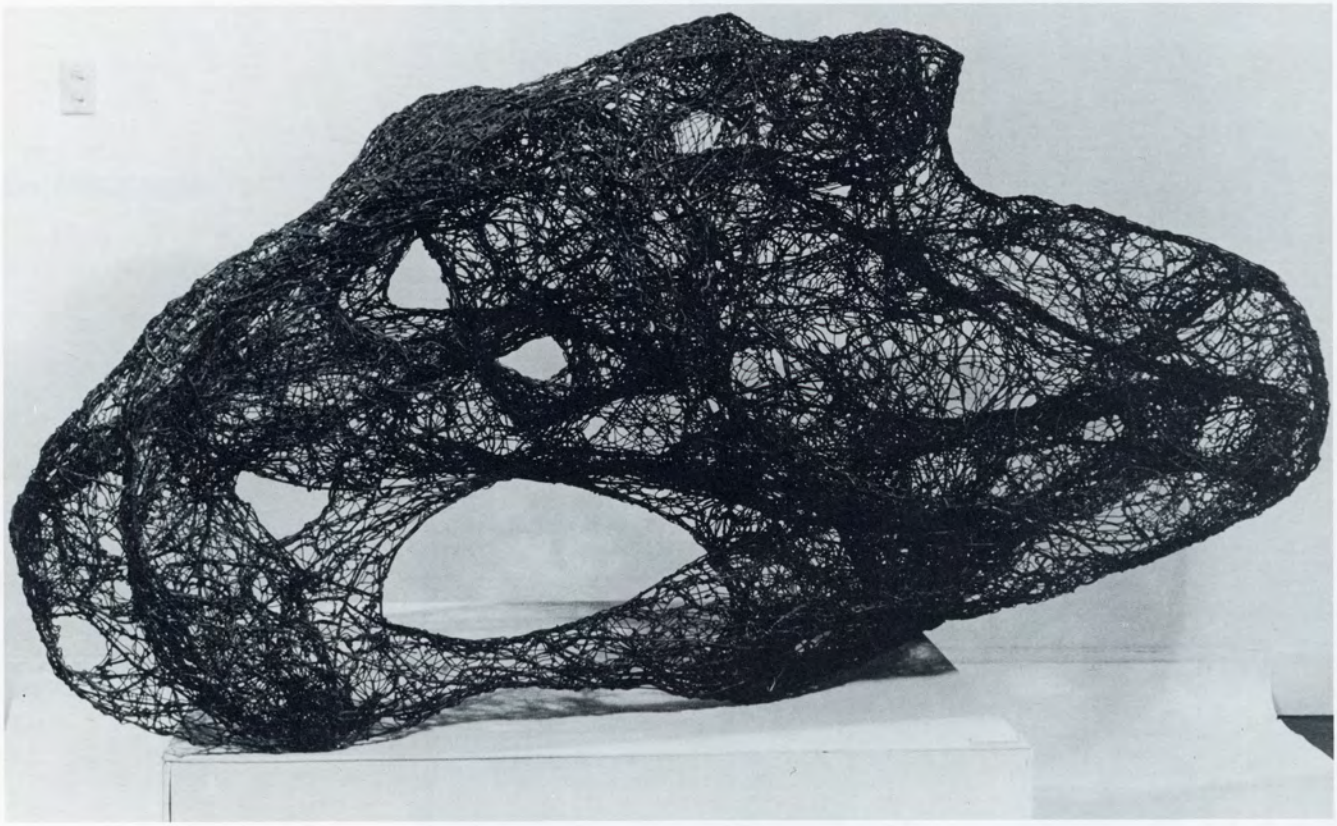
"Claire Falkenstein has always been an adventuress. Exploration and penetration are the keystones not only to her art but also to her demonstrably philosophical spirit. Her inward and outward adventures have led her to many extraordinary spiritual and geographical paths."

JASON D. WONG

"With the sculpture of Claire Falkenstein, recreating and revealing are products of her emphasis which embraces the conceptual rather than the optical. As new forms of revelation, they are inextricably part and parcel of all things termed physical and chemical – as numerals reveal mathematical truths.

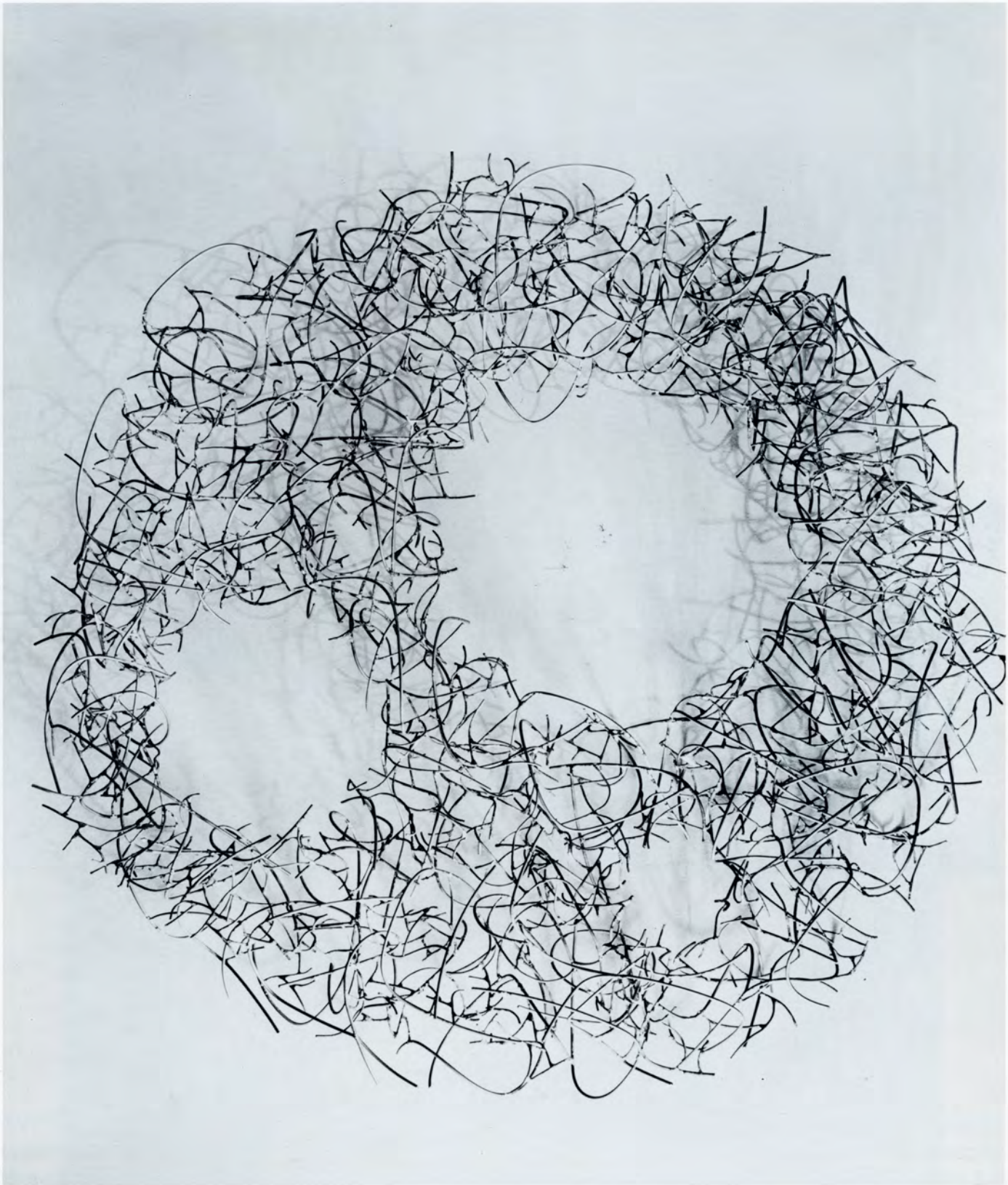
Creativity, the anima, is revealed in the artist's own statement, 'art is a continuous invention in nature, not an imitation of nature.' "

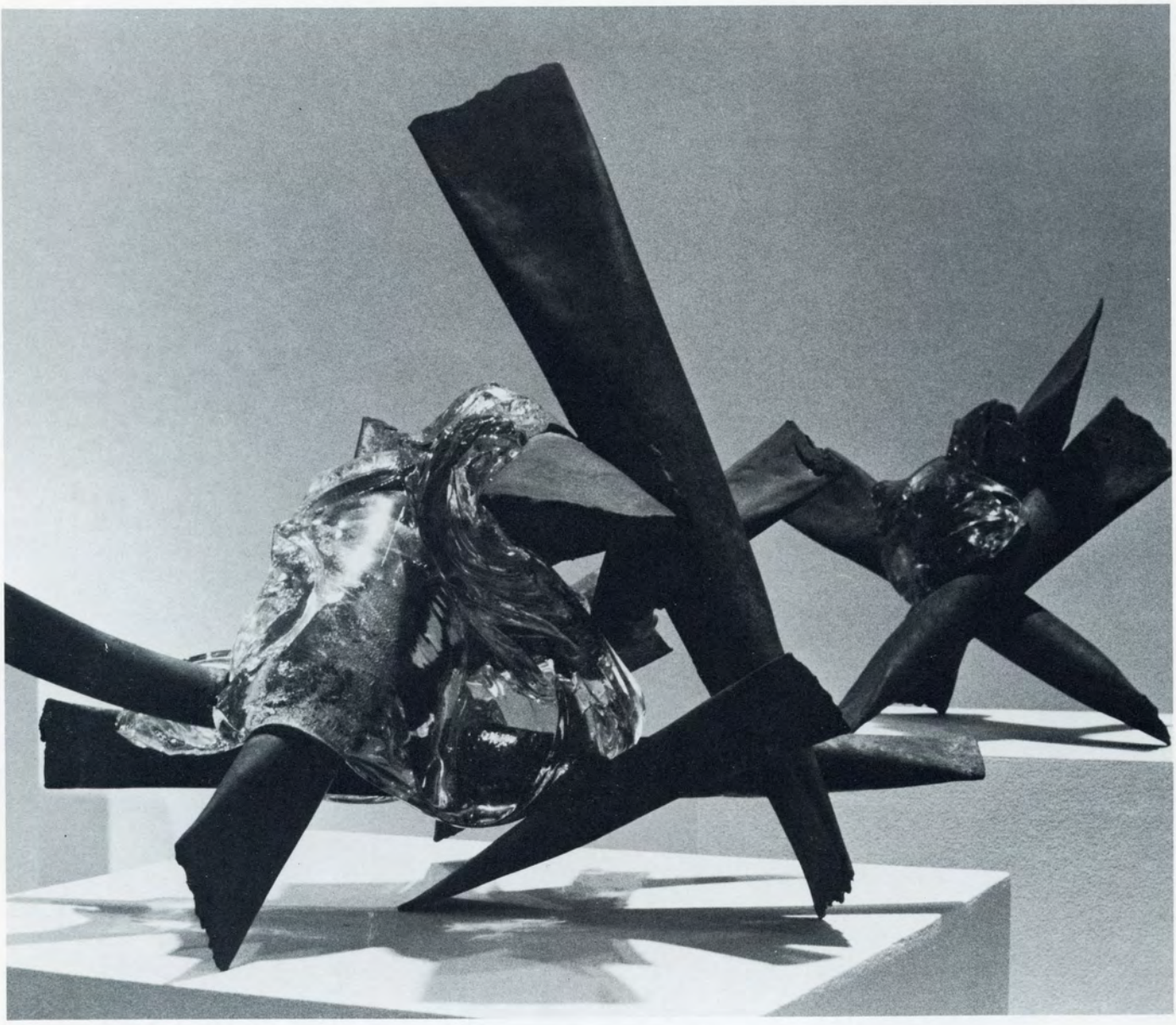
THE COUPLE 1950-1951
(IN A PARIS DOORWAY)
mahogany
96 x 17 x 17
Collection of
Miss Dallas Conklin



SUN #16 1958
copper
48 x 72 x 30

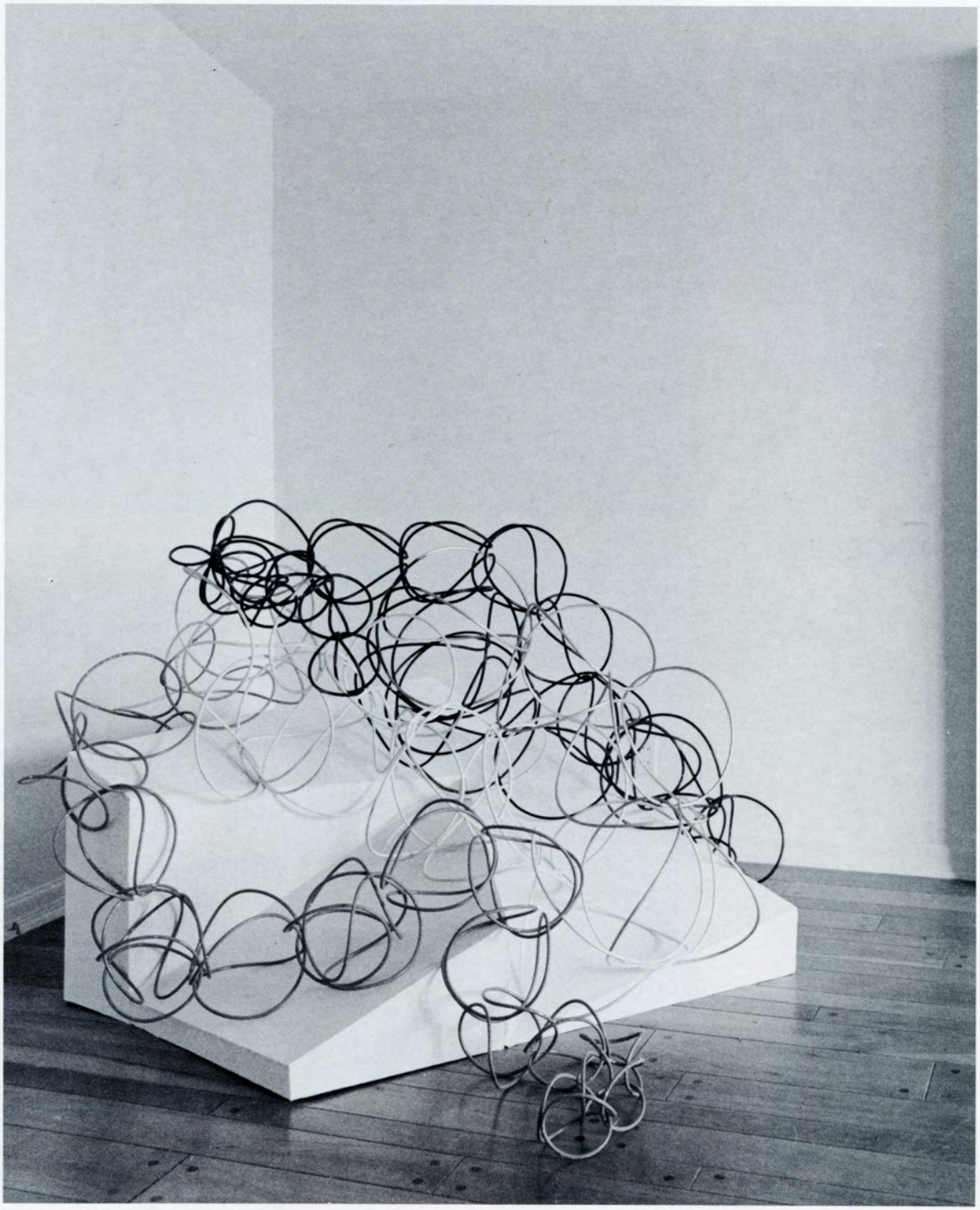
VIBRATION 1963-1964
painted iron
44 Dia. x 8





ELEMENTS IN CRYSTAL 1975
glass fused on copper
14 x 14 x 12

45 FOOT CHAIN 1971
lacquered aluminum
66 x 66 x 66

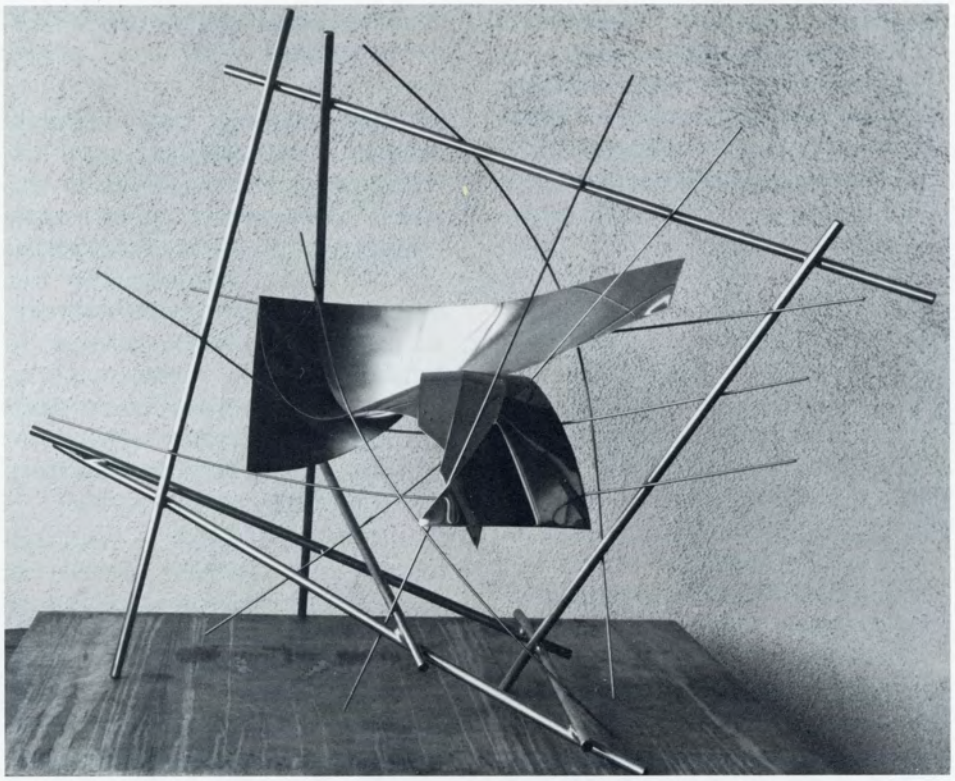


"instinct and intellect, the two components of the great sculptor are two exuberant, aggressive, eager forces. The level of her West Coast culture blended both with difficult and perfect synchronism, so that they collaborate to the construction of hymns, cries, metallic voices, which exalt the space as a complete event.

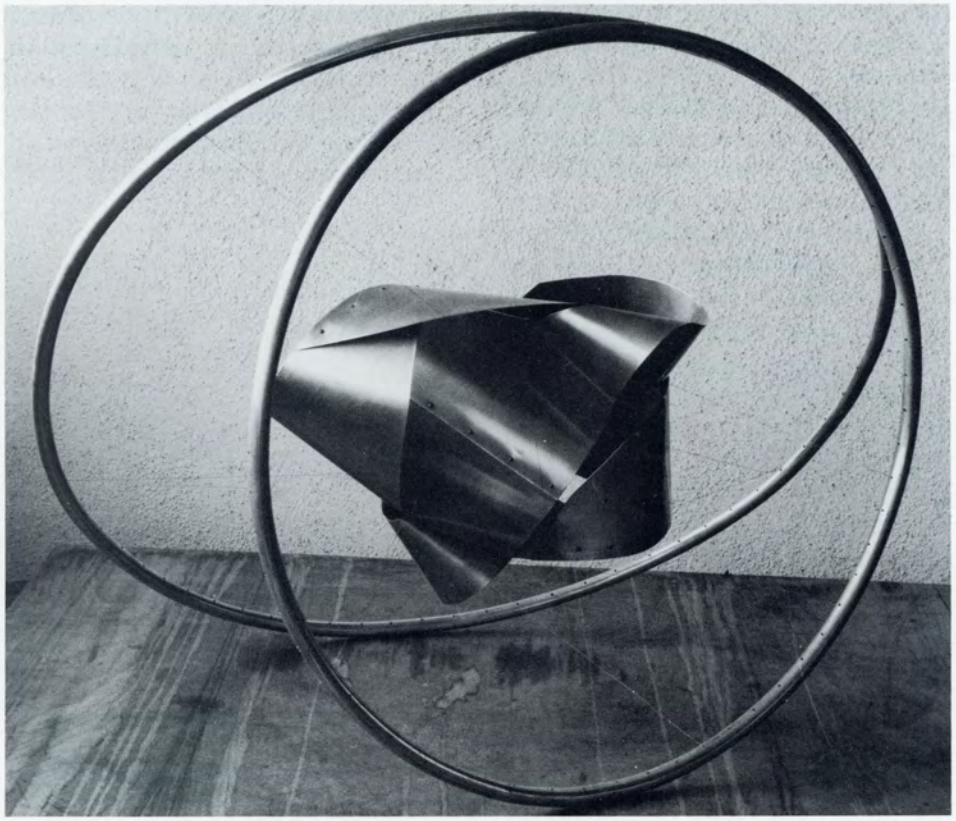
"The inspirational opportunity comes to her, provocatively, from any corner: whether it be the sea, the memory of a master work or the scientific demonstration of a property. She is excited by the organic manifestation of the spatial structure which subtends the phenomenon, limits it and makes it relative, expanding it beyond itself, in an exalting and destroying space-time continuity. From the opportunity, she catches the vitality of animated space, of space itself and she fixes a perceivable nucleus. She follows the succession of analogies (surface, marks, points) up to the exhaustion of the stimulation, which produces other opportunities and other space-time conglomerations, her magnificent and lucid images. If we observe the skeleton of scientific knowledge peculiar to topology, for example, this represents the intellectual link with her time which requires from science the satisfaction of a concreteness which perhaps philosophy alone cannot give, and not even a kind of art dematerialized into the boundaries of lyricism.

"But she is keen enough, this strong and joyful Californian, in being able to catch the right moment to abandon the scheme, the network, in order to venture into that uncertain nothingness which can, on the contrary, by the hypothesis, the new thing itself or, at least, permit that the synthesis . . . between the natural and the rational take place within the aesthetic act . . ."

UMBERTO MORUCCHIO



FLYING PLANE 1976
stainless steel
36 x 36 x 30



ROLLING 1976-1977
stainless steel
26 x 26 x 12

CLAIRE IN SAN FRANCISCO 1940-1950

Structure is the point of departure of my work from being viewed, as though one is confronted, to being entered into and assimilated. When structure becomes an expression, as in the sculpture of San Francisco, it is an extension of the early drawings in conté crayon or pencil. Then the action of the work itself picks up momentum when meaning begins to ferment. In 1940, the polychrome sculpture (Fertility, Blue Figure, Totem, Vigilante Victim), in which color was combined with form, realized a need to fuse painting with sculpture. Also, two qualities that were initiated at this time in Fertility – the repetition of a unit to create a whole and opening up of the volume – have persisted to this day in my sculpture.

For three years, from 1941 to 1944, I exploded the volume in the wood Set Structures (Classic Piece, Set Rotation, Gravity, Aggressive Figure) and arrived at a statement I consider to be one of my most important. By cutting the solid volume with a band saw, I imbued the interlocking shapes with potential motion. The manipulation of the 'set of sections' by the observer opened and changed the total form. These pieces were my first concern with public sculpture.

In 1947, after a period of painting, I came back to the idea of the Set Structures in Flight. This piece was composed of aluminum sheet metal which was cut into interlocking shapes and held upright by rods attached to each shape. The rods extended to slotted rectangular pieces of wood at the base. Thus a change of spatial positions of the shapes was possible by moving the wood sections in the slots.

All through the 40's, from Fertility through the Set Structures, I concentrated on 'opening-up.' Openness has proven to be one of the prime movers of my work – even now.

In 1947, drawing and painting entered into collage, such as Phenomena, and lacquer on flexed spring aluminum in Aerial. I was attempting to push my boundaries to limits which I felt intuitively. For example, using a high-relief element such as a bone in the collage, or tensing the spring aluminum into a curve for the base of a painting came from my concern with sculpture and represented an extension of the painting medium to me.

From 1948 to 1950, I reacted against the geometry forced on me by the band saw and began to use hand tools more and more to achieve organic form. I pursued this direction with a passion and Sequoia, done in 1948, is an example. Other pieces in metal and magnesite, which are not included in this exhibition, combined to a greater degree than in Sequoia the former attitude of openness with organic form. This was a serious change in the direction of my work, and it took me finally to Paris in 1950.

CATALOG OF SAN FRANCISCO 1940-1950

* 1. FERTILITY 1940
polychrome/ash
40 x 8 x 15

2. VIGILANTE VICTIM 1940
polychrome/redwood
48 x 7½ x 10

3. BLUE FIGURE 1940
polychrome/gum
28 x 9 x 5

4. TOTEM 1940
polychrome/cedar
53 x 8 x 5

5. AGGRESSIVE FIGURE 1942
walnut
29 x 10 x 4

* 6. CLASSIC PIECE 1942
mahogany
28 x 13 x 4

7. GRAVITY 1942
walnut
84 x 4 x 4

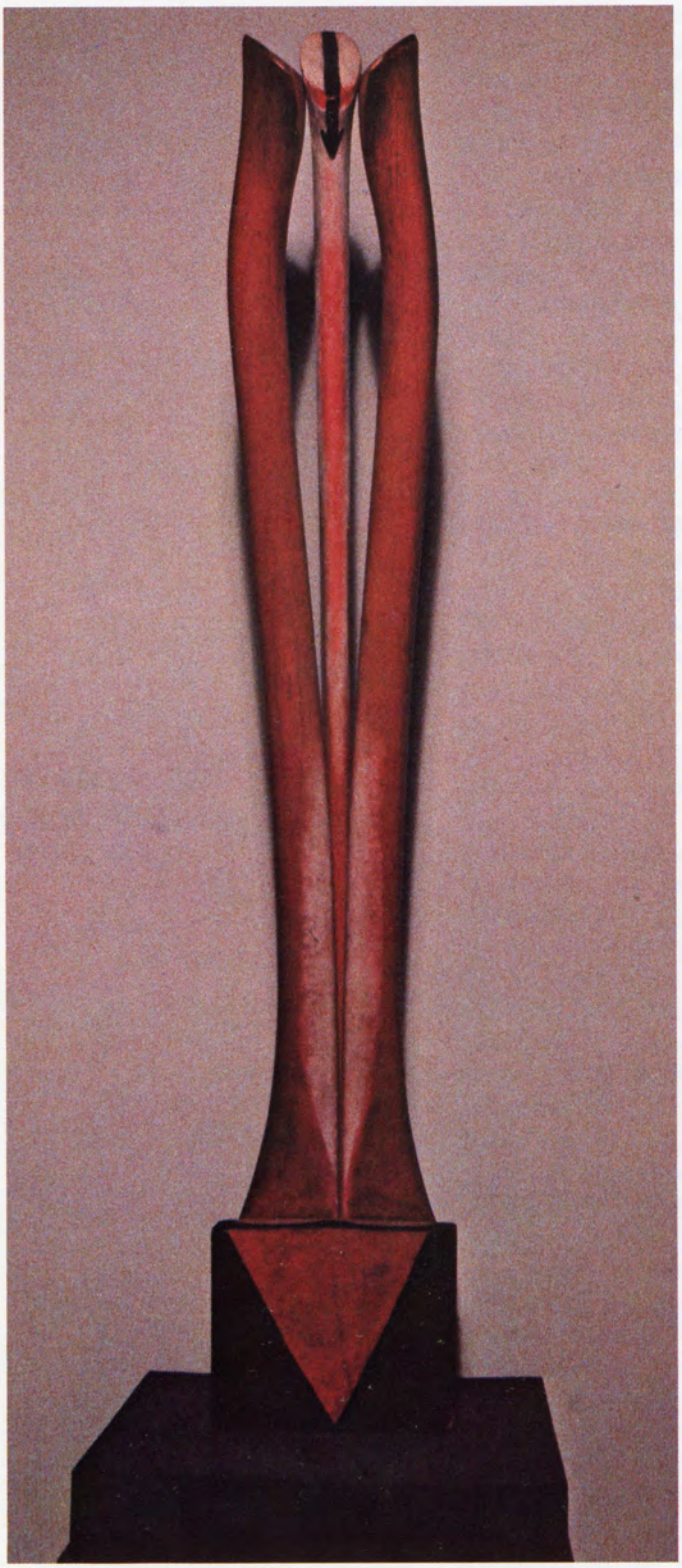
* 8. SET ROTATION 1942
mahogany
16 x 12 x 4

* 9. PHENOMENA 1945
mixed media collage
15 x 28 x 4

* 10. AERIAL 1947
lacquer on spring aluminum
42 x 36 x 6

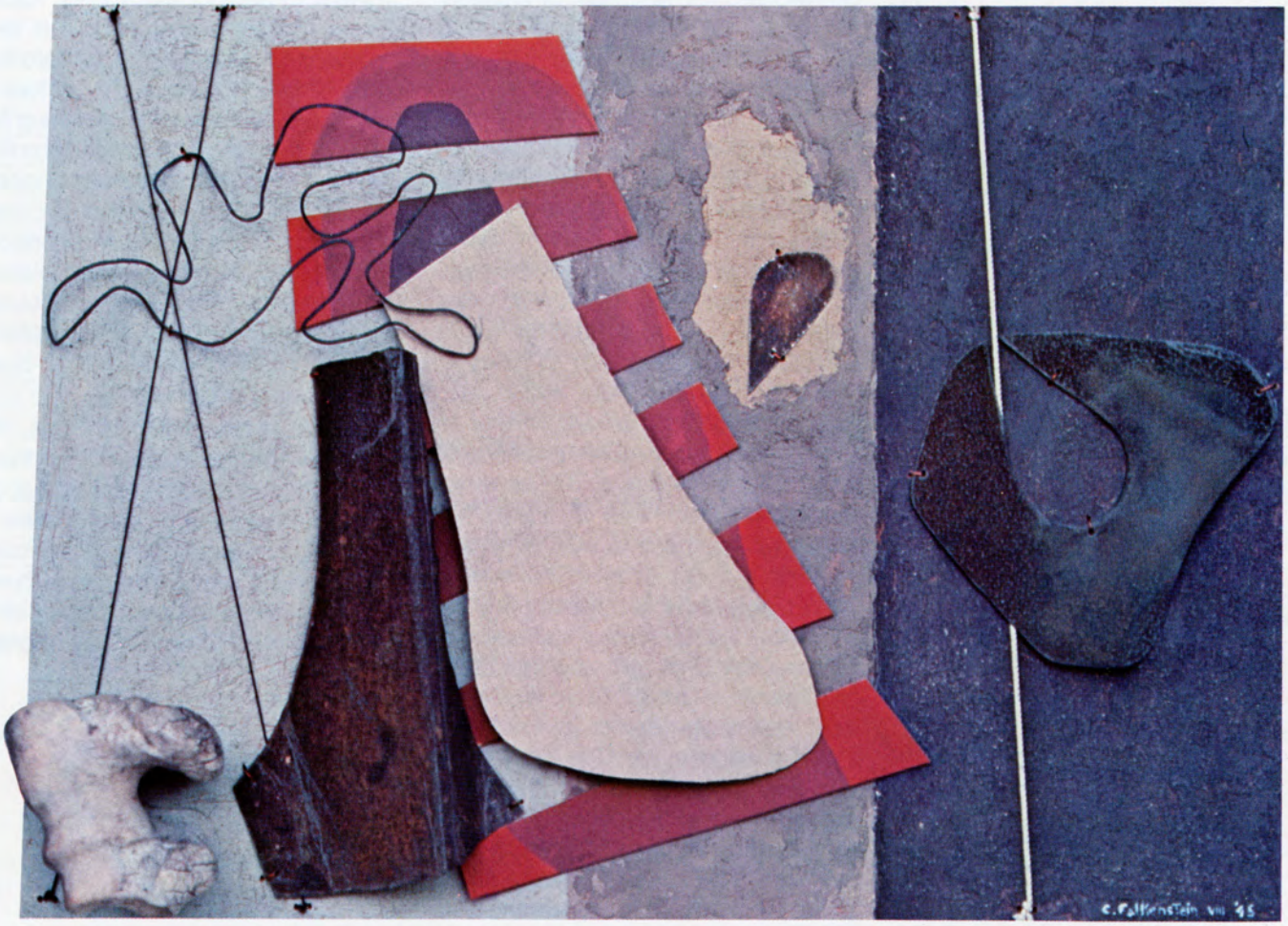
* 11. FLIGHT 1947
sheet aluminum
48 x 42 x 36

12. SEQUOIA 1948
sequoia redwood
16 Dia. x 72



FERTILITY 1940
polychrome/ash
40 x 8 x 15

SET ROTATION 1942
mahogany
16 x 12 x 4



PHENOMENA 1945
mixed media collage
15 x 28 x 4

CLAIRE IN PARIS 1950-1963

From 1950 to 1963, Paris was the center of my life and work. For two years I continued working in wood with hand tools, expressing my feeling about organic form. The Couple, an eight-foot mahogany sculpture, took nine months to do and was a synthesis of the preceding work in California. At the same time, I began working in metal and developed some ideas for jewelry. It was a way of teaching myself the craft of metal work. My first attempt at a large-scale metal sculpture was in 1953, when I did a twelve-foot-high steel rod space drawing, The Sign of Leda. It caught the attention of an important writer-collector, Michel Tapié, who commissioned me to bring it down to three feet and give it mass. He expected a bronze casting, but I decided that I wanted to carry it through in a direct technique. This piece impelled me to discover a way of making my own material: a very plastic method of brazing stove-pipe iron wire to form the volumes. This method was a means of creating an interior openness which acted as spatial continuity, an evidence of a passionate need to deepen and turn around from the former controls. Even though I had been immersed in Einstein's ideas of Relativity and the Expanding Universe in San Francisco, it was as though I were "expressing" rather than "being" or "living" the meaning. After the Sign of Leda, with the Sun Series, I at least hit my stride: the meaning of the interior governing the exterior!!

In Suns #16 #10 #29, the net structure is felt as a spontaneous continuity of interstices. It is as though the work is simply a density of spatial components and the exterior has no limit. It is not a designed form; rather, it is created matter.

From making my material, by means of the net structure, a felt spontaneity was replaced in 1957 by a highly considered continuity of an interstitial structure of the Never-Ending Screen. The oblique, nonparallel metal rod boundaries of contiguous open spaces created a screen that seemed limitless from every side in its implied extension to infinity. However, the development of the Screen took it immediately away from the two-dimensional plane into a vibrating, free, third-dimensional structure in the first of the series of Point As a Set. And in the Vibration Series, Vibration #6 is a rhythmic, three-dimensional reconstruction of the Screen accomplished by curving random cuts and brazing the pieces together to convey a continuous motion over and through the volume with an interrelatedness of open space and boundary.

Since this discovery in Paris, the Screen has developed into three dimensions in two major large-scale public works: the Garden Gates of the Peggy Guggenheim Foundation in Venezia, Italy, and the three-dimensional Window Screens of St. Basil Catholic Church in Los Angeles.

CATALOG OF PARIS 1950-1963

* 13. THE COUPLE 1950-1951
mahogany
96 x 17 x 17
Collection of Ms. Dallas Conklin

* 14. SUN #4 1954
brazed iron with fused glass and enamel
15 x 36 x 16

15. SUN #10 1957
nickle plated iron
36 x 48 x 12

* 16. SUN #16 1958
copper
48 x 72 x 30

17. SPACE STRUCTURES 1958
(executed in Rome)
4 ink drawings
21 x 14

* 18. VIBRATION 1963-1964
painted iron
44 Dia. x 8

19. POINT AS A SET #34 1957-1976
copper
14 Dia.

SUN #4 1954
brazed iron with fused glass and enamel
15 x 36 x 16

MOVING POINT 1963
(Detail)
metallic paint
72 x 240 x 1

CLAIRE IN LOS ANGELES 1963-1975

When I returned to America in 1963 to live and work in Los Angeles, I continued some of the directions of my work in Paris. I returned also to earlier ideas and techniques that were of San Francisco origin. For example, Body-Centered Cubic combined the net structure with a previous geometric emphasis. Peace also united two opposing attitudes: a dense, net sphere was elevated by a geometric support. And the fused glass and copper Elements recalled the mixed media of the early collages and the polychrome sculpture of the 1940s.

In the mid-1950s, I was continuing sculpture with intuitive topological form that had been manifested in my beginnings: conté crayon drawings and ceramics which consisted of slabs of clay worked into interpenetrating curved planes. The Sun Series in large space-consuming symbols of fire supplanted the clay slab with wire net. Later, the net was transformed into sheet metal in Flora and other more recent pieces.

Becoming more and more conscious of my means, my tools, and my materials brought me to the Sign and Ensemble: starting with a unit, a structure could come into being by repeating the unit with variation of size, proportion, and position. While I was in Europe, I carried through my first work of the 'sign of the U' in the Pignatelli Grotto Gates at Santa Marinella outside Rome. Since then, there has been a succession of large public works employing this 'sign.' But I have a vocabulary of 'signs': the square, the circle, the point, the cone, the helix. The 45-foot Stacked Chain and the 20-foot Moving Point painting are two examples of Sign and the Ensemble.

My large public sculptures during the sixties and into the seventies have been for the most part monumental fountains in which I have used copper tubing as my medium and the 'sign of the U' as my means of structure. Also, I have been engaged in works directly related to architecture.

CATALOG OF LOS ANGELES 1963-1975

* 21. MOVING POINT 1963
metallic paint
72 x 240 x 1

22. BODY-CENTERED CUBIC 1965
glass fused on brazed iron
48 x 48½ x 48½

23. STRUCTURE AND FLOW #3 1966
copper
50 x 30 Dia.
Gift to the Desert Museum by
Mr. & Mrs. E. Joseph Cossman

* 24. 45 FOOT CHAIN 1971
lacquered aluminum
66 x 66 x 66

25. FUSION IN BLUE 1972
venetian glass fused on copper
16 x 20 x 13

* 26. FLORA 1973
sheet bronze
48 x 60 x 36

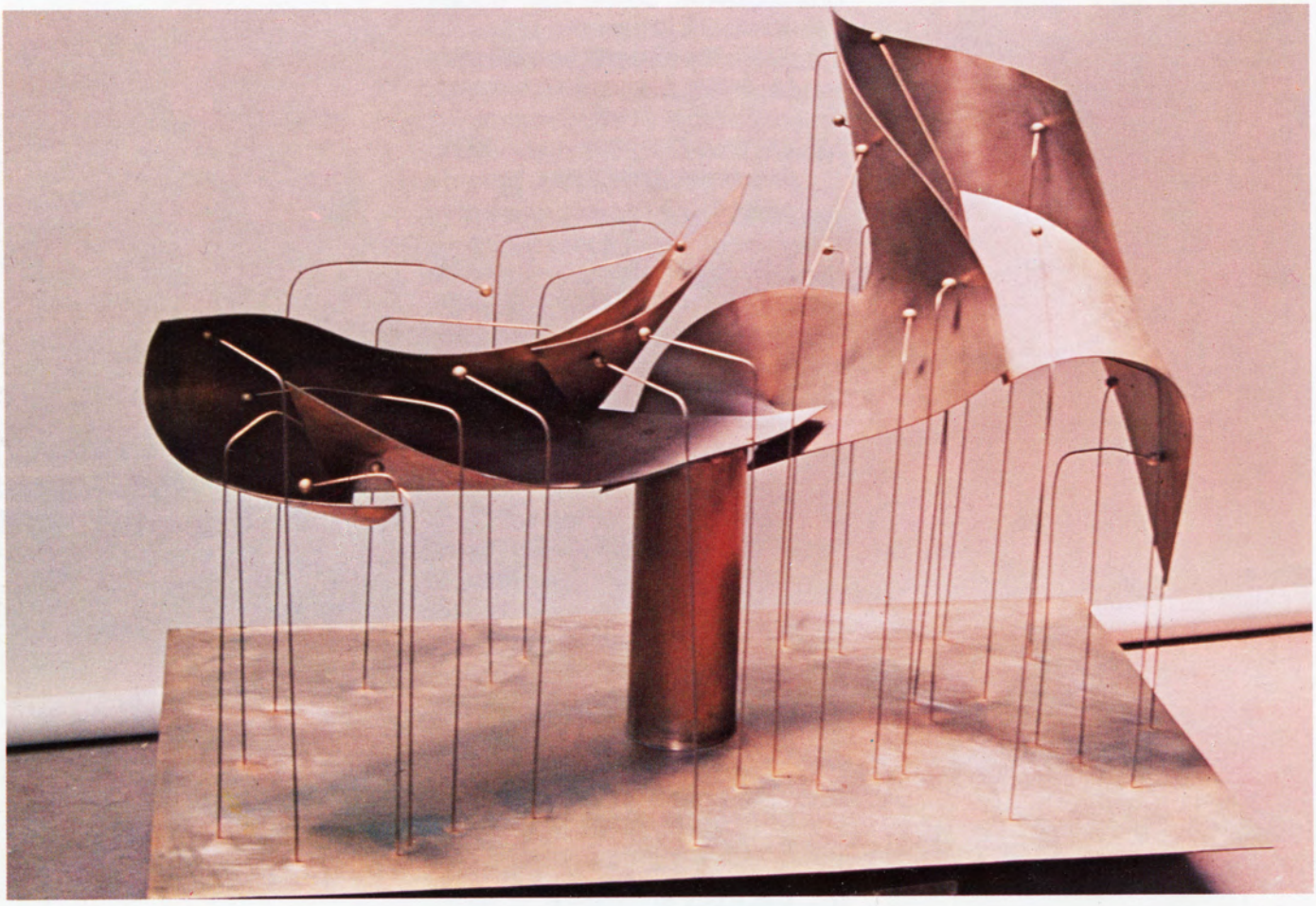
27. PEACE 1974
iron with lacquer finish
66 x 66 x 66

* 28. PULSATION 1975
fused glass on copper
12 x 23 x 12

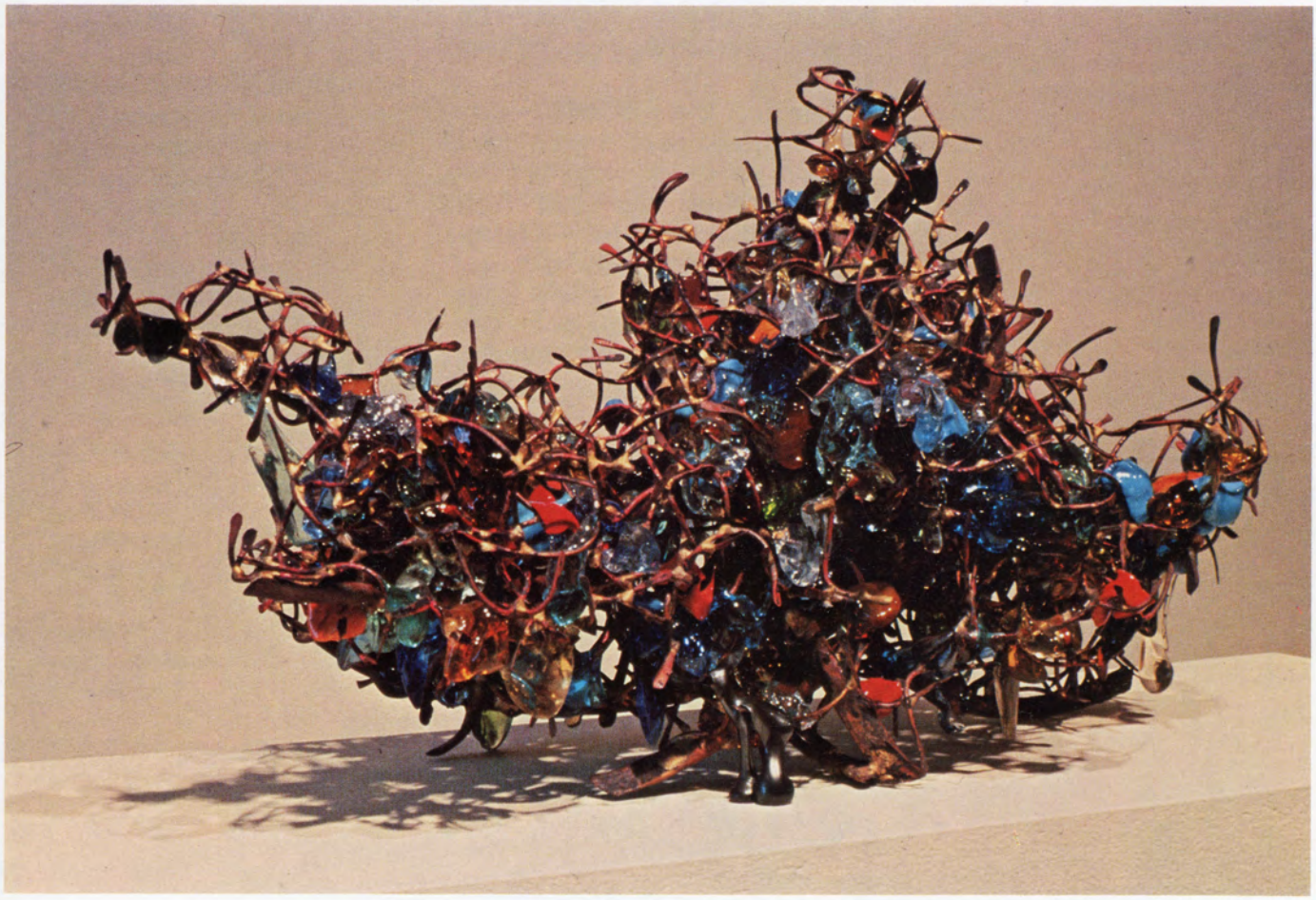
29. COPPER AND
CRYSTAL STRUCTURE 1975
glass fused on copper
8 x 7 x 7

* 30. ELEMENTS IN CRYSTAL 1975
glass fused on copper
14 x 14 x 12

31. FUSION IN YELLOW 1977
molten glass on copper
18 x 18 x 24



FLORA 1973
sheet bronze
48 x 60 x 36



PULSATION 1975
glass fused on copper
12 x 23 x 12

CLAIRE NOW
1975-1980

An awareness of the space generated by the solar plexus has influenced these charcoal drawings. They surge from a source other than direct visual stimulation and reflect my entire life. Stemming from the drawings are the Truss Structures #1 #2 #3. These three-dimensional space drawings of split locust logs held in relation to each other by forged iron have as content the tension of natural growth.

Out of the idea of the Never-Ending Screen several manifestations are visible. For example, if the Truss Structures were flattened, they would become Never-Ending Screens. Then there are the graphics: Phoenix and the cast paper Warped Never-Ending Screen. Both are printed from Never-Ending Screens.

A reference to natural growth recurs in my recent stainless steel pieces, where the topological flow is fused with a geometrical grid: the Flying Plane, Freeway, Rolling. In Flying Plane, the flexed stainless steel shape held by a warped grid returns to my work in the forties as a direct reference to a happening in a place.

But the two pieces of 'now' which do not refer to any direct visual stimulus are Generating a Cube, my latest sculpture, and Untitled, my latest graphic. They both point to an opening of new ways for me. The structure, Generating a Cube, is a formal concept warmed by an implied action of 'making.' It is a new attitude of combining unfixed components. The other, Untitled, is a sugar-lift etching which assumes an inner geometrical organization and an outer shape from the interplay of both front and back in the folding.

32. WARPED NEVER-ENDING SCREEN 1976
unique black cast print
executed at the International Institute of Experimental Printmaking, San Francisco
72 Dia.

33. NEVER-ENDING SCREEN 1976
cast paper
26 x 26 x 4

34. PHEONIX 76 edition 100 1976
graphic structure printed on Etching paper from the NEVER-ENDING SCREEN STRUCTURE
30 x 22 x 1

* 35. UNTITLED 24/30 1976
folded-sugar-lift etching
28 x 54 x 1

* 36. FLYING PLANE 1976
stainless steel
36 x 36 x 30

* 37. ROLLING 1976-1977
stainless steel
26 x 26 x 12

38. FREEWAY 1976-1977
stainless steel
23 x 40 x 20

39. POINT TO CONE edition 20 1977
sugar-lift etching
25 x 14 x 14

40. TRUSS SERIES #1, #2, #3 1977-1978
forged iron and locust logs
108 x 108 x 24

41. UNTITLED 1978
pastel drawing
18 x 12

42. Untitled 1978
pastel drawing
25 x 21

43. UNTITLED 1978
pastel drawing
18 x 12

* 44. NEVER-ENDING SCREEN 1978
polished aluminum rod
72 x 144 x ¼

45. PAINTING WITH GRID 1978
oil, charcoal and fabric on canvas
84 x 84 x 2

* 46. Untitled 1979
crayon drawing
8 x 11

47. Untitled 1979
charcoal drawing
12 x 9

48. Untitled 1979
5 charcoal drawings
9 x 12

49. Untitled 1979
charcoal drawing
14 x 19

50. ELABORATION OF THE SIGN 1979
charcoal drawing
12 x 9

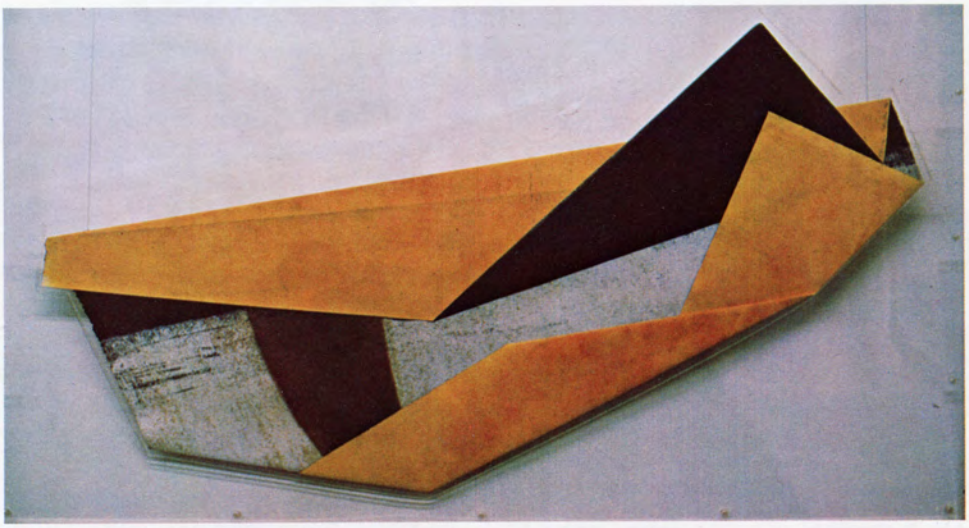
51. EQUATION #1 & #2 1979
charcoal drawings
9 x 12

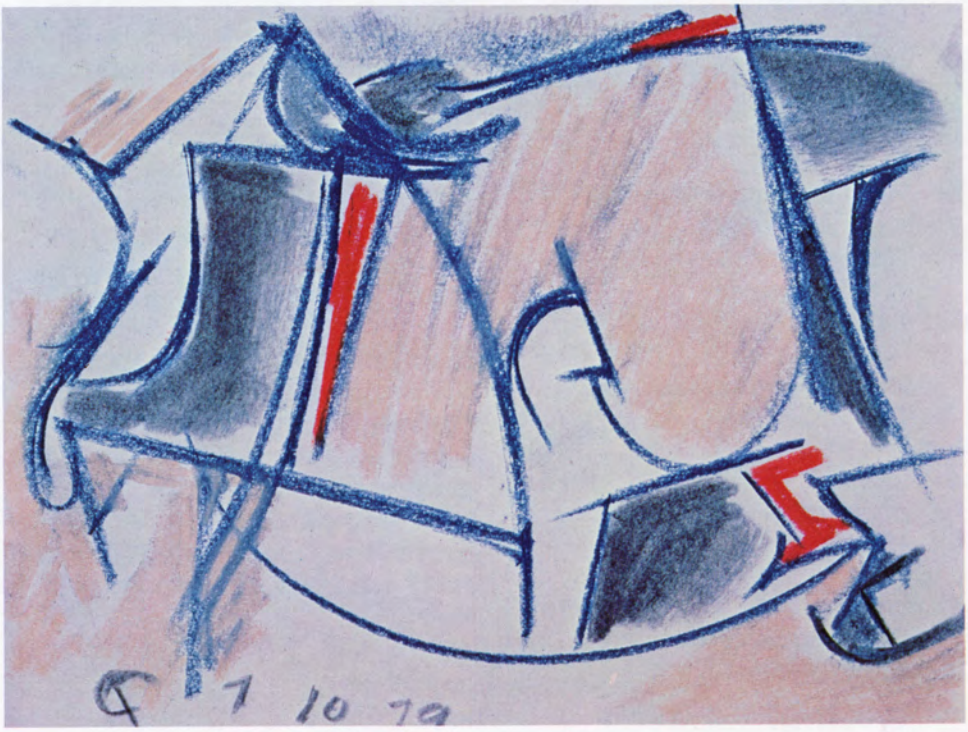
* 52. GENERATING A CUBE 1979
patinated copper
96 x 66 x 66

CATALOG OF NOW
1975-1980

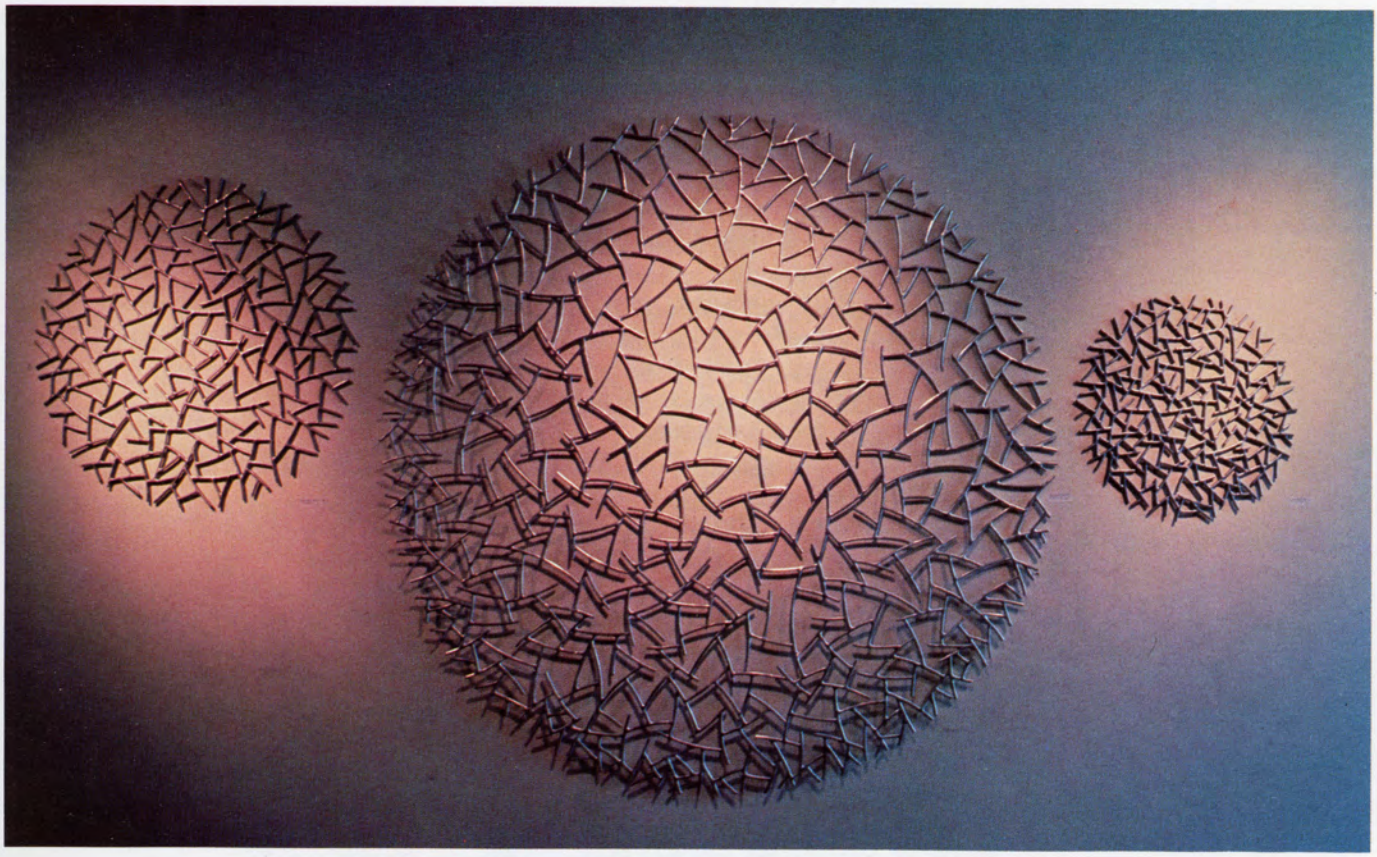
All Dimensions are in inches
Height proceeds width, then depth
Asterisk indicates a work reproduced in this catalog

UNTITLED 24/30 1976
folded-sugar-lift etching
28 x 54 x 1





UNTITLED 1979
crayon drawing
8 x 11



NEVER-ENDING SCREEN 1978
polished aluminum rod
72 x 144 x ¼

"Werkbund" Berlin, Germany
Institute of Contemporary Arts, London, England
Galleria Montepoleone, Milan, Italy
Galerie Rive Droite, Paris, France
Galerie Stadler, Paris, France
Sala Gaspar, Barcelona, Spain
Galleria Il Segno, Rome, Italy
Galleria Notizie, Turin, Italy
San Francisco Museum of Art, San Francisco, California
Bolles Gallery, San Francisco, California
Gallery Mayer, New York City
Galerie Parnass, Wupertal, Germany
New York Rome Art Foundation, Rome, Italy
Galleria Il Canale, Venice, Italy
Pavillon Marsan, Louvre, Paris, France
Esther Robles Gallery, Los Angeles, California

MAJOR EXHIBITIONS 1952 to 1980

Il Traghetto, Venice, Italy
Martha Jackson Gallery, New York City
Hollis Galleries, San Francisco, California
Phoenix Art Museum, Phoenix, Arizona
Long Beach Museum of Art, Long Beach, California
Seligman Gallery, Seattle, Washington
Gordon Woodside Gallery, San Francisco, California
Fresno Art Center, Fresno, California
Sherman Foundation, Corona Del Mar, Newport, California
Malvina Miller Gallery, San Francisco, California
Utah State University, Logan, Utah
Comsky Gallery, Los Angeles, California
Friedlander Gallery, Seattle, Washington
Art Council, Thousand Oaks, California
La Tortue Gallery, Santa Monica, California
Museum of Art, Coos Bay, Oregon
Fine Arts Gallery, California State University, Northridge, California
Palm Springs Desert Museum, Palm Springs, California

COMMISSIONS: PUBLIC AND PRIVATE

Screen, San Francisco Art Institute, San Francisco, California
Garden Gates for Peggy Guggenheim, Venezia, Italy
Fountain for California Federal Savings and Loan, Los Angeles, California
Windows, Rectory Screen, all Entry Doors for Saint Basil Church, Los Angeles, California
Fountain, Long Beach Museum of Art, Long Beach, California
Monumental Sculpture for Hyland Laboratories, Costa Mesa, California
Sculpture for Hilgard Entrance to UCLA, Los Angeles, California
Entrance Screen for Mr. & Mrs. Sam Rubinstein, Palm Springs, California
Sculpture for Reflecting Pool, San Diego Museum of Art, San Diego, California
Fountain, Coos Bay Mall, Coos Bay, Oregon
Screen for Rose Desser, Los Angeles, California
Fountain for Mr. & Mrs. Louis Statham, Lone Pine, California
Facade for Gymnasium, State University, Fullerton, California
Sculpture for Fresno Mall, Fresno, California

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Peggy Guggenheim/Berto Morucchio: Catalogue "EXHIBITION GALLERIA IL TRAGHETTO," Venezia, 1963

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Herbert Read: "CONCISE HISTORY OF MODERN SCULPTURE," 1964

Berto Morrucchio: "CLAIRE FALKENSTEIN," Il Cerchio, Venezia, 1966

William Davenport: "ART TREASURES OF THE WEST," Los Angeles, 1966

Herbert Read/Hugh Broadley: Catalogue for "EXHIBITION AT THE PHOENIX ART MUSEUM," Phoenix, 1967

Jason Wong: Catalogue for "EXHIBITION AT THE LONG BEACH MUSEUM OF ART," 1968

Meilack/Seiden: "DIRECT METAL SCULPTURE," Crown Publishers, Inc., New York, 1968

Henry J. Seldis/Katherine Kuh: Catalogue "CLAIRE FALKENSTEIN," for exhibition at California Federal Savings and Loan, 1970

Designers West: "CLAIRE FALKENSTEIN, CREATOR OF NOW," Los Angeles, 1970

Joseph E. Young: Catalogue for Dimensional Prints, "STRUTTURA GRAFICA," Los Angeles Museum of Art, 1973

Museum of Science and Industry, "TOPOLOGICAL IMAGE TRANSDUCER," Los Angeles, 1974

Mary Moeller/Allan Temko/Kristen Drake: Catalogue for ExhibitioN "MEASUREABLE ONLY ON PROBABILITIES," for the Arts Council Cultural Center, Thousand Oaks, California, 1975

Joseph A. Gatto: "EMPHASIS," Davis Publications, Inc., Worcester, Massachusetts

D. Kenneth Weinbrenner: "JEWELRY MAKING," International Text Book Co., Scranton, New York, 1953

Michel Tapie: Catalogue for the "1st EXHIBITION STRUTTURA GRAFICA," at the London Institute of Contemporary Arts, London, 1953

Michel Tapie: "CLAIRE FALKENSTEIN" Editore De Luca Roma, 1958

Paul Mills: "THE OBJET GRAVURE OF CLAIRE FALKENSTEIN."

PUBLIC COLLECTIONS

Addison Gallery of American Art, Andover, Massachusetts

Baltimore Museum of Art

Boston Museum of Fine Arts

Solomon Guggenheim Foundation, New York

Museum of Modern Art, New York City

University of Southern Illinois, Carbondale, Illinois

Carnegie Institute, Pittsburgh, Pennsylvania

Phoenix Art Museum, Phoenix, Arizona

Mills College Art Gallery, Oakland, California

San Francisco Museum of Art

Museum of Modern Art, Venezia, Italy

International Center of Esthetic Research, Torino, Italy

Eureka College, Eureka, Illinois

Kalamazoo Institute of Arts, Kalamazoo, Michigan

University of Massachusetts

University of California at Los Angeles

San Diego Fine Arts Gallery

Senior Eye Gallery, Long Beach, California

Palm Springs Desert Museum, Palm Springs, California